

Handwritten signature: G. L. Ke

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PHOTO-GRAB
SUN. MAY 1 1977
330 530 PM

1652 No. HARVARD BLVD. L.A. C A.

ONE-MAN

EDMUND TESKE

juror for the Phelan Awards in Photography, will discuss his work informally at the Oakland Museum at 8:00 p.m. March 23 in the lecture hall—Oakland Museum Photography Committee sponsor.

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES, CALIFORNIA

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ONE-MAN



THE MUNICIPAL ARTS DEPARTMENT
CORDIALLY INVITES YOU TO A RECEPTION
CELEBRATING THE INSTALLATION OF
A SERIES OF PHOTOGRAPHS BY
EDMUND TESKE

GIVEN BY

DAVID AND MICHAEL DEVINE

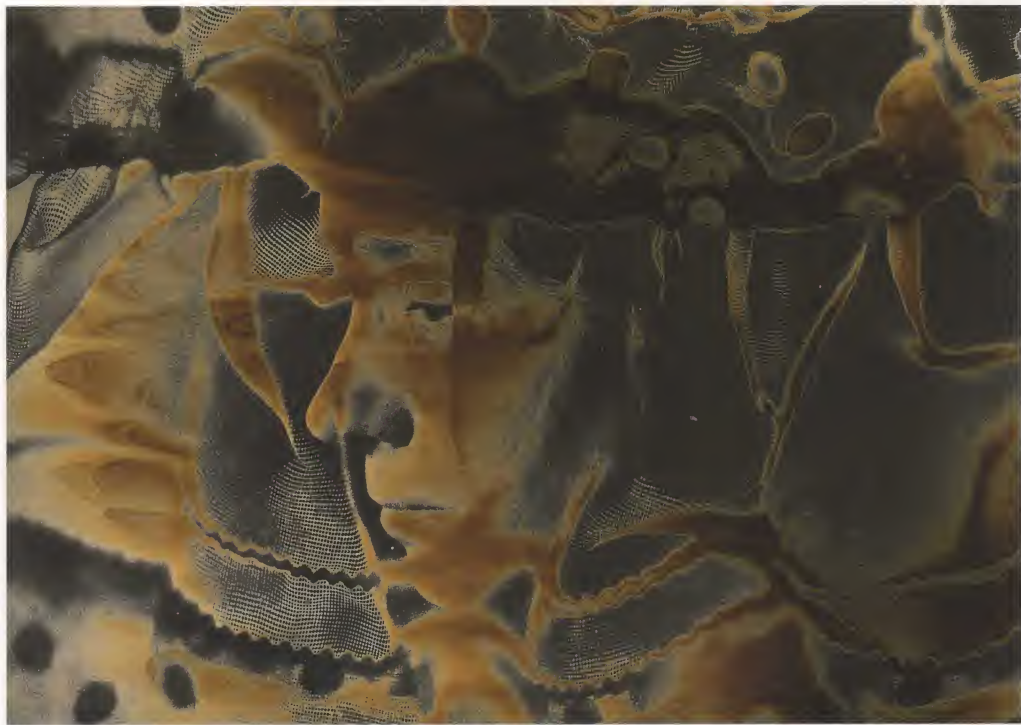
IN MEMORY OF THEIR GRANDMOTHER
ALINE BARNSDALL

SATURDAY, MAY 6, 1978 — 4 TO 6:30 P.M.
HOLLYHOCK HOUSE IN BARNSDALL PARK
4800 HOLLYWOOD BOULEVARD, LOS ANGELES

RSVP: 662-7872 OR

485-2433

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APR 27 1978
LOS ANGELES COUNTY
MUSEUM OF ART



EDMUND TESKE

DUOTONE SOLARIZATIONS

AUGUST 30 - OCTOBER 1, 2005

RECEPTION: SATURDAY, SEPTEMBER 10, 4 - 6 PM

CRAIG KRULL GALLERY

BERGAMOT STATION

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310.828.6410 FAX 310.828.7320

c.krull@gte.net • artnet.com/ckrull.html

COVER: MY MOTHER, CHICAGO (1934), COMPOSITE WITH CURTAIN (1977)
DUOTONE SOLARIZATION. 11 X 14"



EDMUND TESKE

Images out of Time

STEPHEN COHEN

GALLERY

7358 BEVERLY BOULEVARD
LOS ANGELES, CA 90036

EDMUND TESKE

Images out of Time

July 8 – August 28, 2004

In the Viewing Room

KEN MERFELD

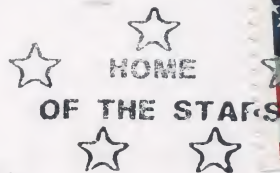
Wet-Plate Collodian Photographs

Reception Thursday, July 8, 7-9pm

Gallery Hours: Tu - Sa 11am - 5 pm / T 323.937.5525

www.stephencohengallery.com

Valet Parking is available next door at GRACE Restaurant



Front: Edmund Teske, Bill Allard Composite with Mono Lake, 1970's

Howard Fox
5905 Wilshire Boulevard
Los Angeles, CA 90036

3003214504

EDMUND TESKE

To the memory of
ALINE BARNSDALL,
Photographic images;

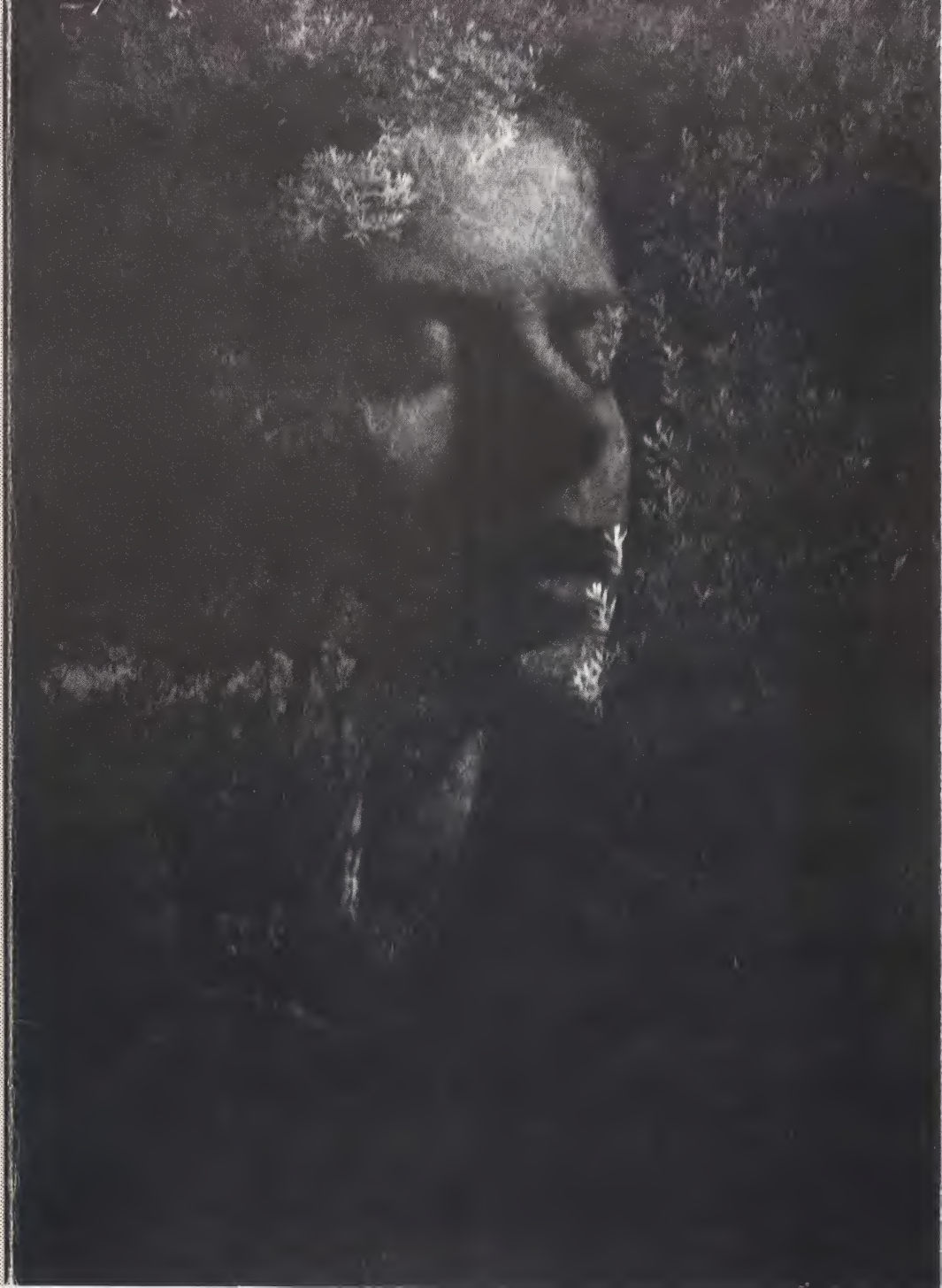
Featuring
Photographic work
For
FRANK LLOYD WRIGHT,

And
A poetic sequence,
SONG OF DUST.

MUNICIPAL ART GALLERY
BARNSDALL PARK

September 17 - October 20, 1974

Reception for the artist: September 16 - 7:00 P.M. to 9:00 P.M.





EDMUND TESKE
PHOTOGRAPHS

AND A SELECTION OF
19TH CENTURY DAYAK ANCESTRAL FIGURES

DECEMBER 4 - JANUARY 8
RECEPTION: SATURDAY, DECEMBER 4, 5-8 PM

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COVER: EDMUND TESKE, SHIVA - MONO LAKE, C. 1975, DUOTONE-SOLARIZATION

the photography of
Edmund Teske

*A Fifty Year Retrospective
An Exhibition of Photographs by*

EDMUND TESKE

LOS ANGELES COUNTY MUSEUM
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

November 29, 1985 through January 15, 1986

*Reception: You are cordially invited to meet
with Edmund Teske, Friday, November 29,
from 6 to 8pm.*

Vision Gallery
1151 Mission Street
between 7th and 8th Streets.
San Francisco
California 94103
Tel. 415 621 2107



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LOS ANGELES
MUSEUM OF ART



EDMUND TESKE

PORTRAITS

DECEMBER 3, 2011 - JANUARY 14, 2012

RECEPTION: SATURDAY, DECEMBER 3, 4-6 PM

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COVER: EDMUND TESKE, JIM MORRISON AND PAMELA COURSON, 1969,
VINTAGE GELATIN SILVER PRINT, 7.25 X 10.2"





EDMUND TESKE

Intimate Visions



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EDMUND TESKE

Intimate Visions

DECEMBER 1 - JANUARY 28, 2006

OPENING RECEPTION : THURSDAY DECEMBER 8, 6-8 PM

Edmund Teske (1911-1996), a contemporary of Stieglitz, Abbott, Strand, and Moholy-Nagy, was inspired by his early training at Taliesin with Frank Lloyd Wright in the 1930's. Teske distinguished himself by his experimental alchemy in the darkroom as much as by his visual acuity behind the lens. He was part of the active arts scene in Los Angeles in the 1940's and 1950's and was a major influence on two generations of artists. The subject of a comprehensive retrospective at the J. Paul Getty Museum in 2004, his photographs are included in the collections of the J. Paul Getty Museum, The Museum of Modern Art, The Art Institute of Chicago, the San Francisco Museum of Modern Art and the Museum of Fine Arts Boston, among others. *Intimate Visions* is Teske's first New York exhibition.

Richard Soakup, Chicago 1940 Vintage Gelatin Silver Print © Edmund Teske Archives

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The University Galleries and
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cordially invite you to attend
the preview and reception for an exhibition of
THE PHOTOGRAPHS OF EDMUND TESKE

Thursday, October 11, 8 until 10 p.m.

Fisher Gallery 823 Exposition Boulevard, Parking Lot H

Exhibition continues weekdays, 12 noon - 5 p.m. to November 12

BEING AND BECOMING

Photographs by Edmund Teske



BEING AND BECOMING

The heart hath its own memory, like the mind,
And in it are enshrined/The precious keepsakes,
into which is wrought/The giver's loving thought.

Thus wrote Henry Wadsworth Longfellow at about the time photography was invented, expressing the profound roles played by memory and emotion in human existence. Yet the process of remembering took a surprisingly long time to become the central theme of a body of photographs, such as those Edmund Teske has created over a period of sixty years. Born in 1911, Teske learned the essentials of his craft as a child, and photography soon became a second language for him.

As a teenager Teske pursued his interest in photography, using a studio set up in the basement of the family home in Chicago. However, he also had talents for music and acting, which competed with photography as the focus of his attention and which also occupied him frequently in later years. The panic of 1929 forced him to exploit his most marketable ability, photography, which led to his first full-time job as an assistant in the Chicago studio of A. George Miller, where he learned a set of practical skills needed to earn a living with his camera.

The event that shaped his future more than anything was his meeting of Frank Lloyd Wright in mid-1936. At Wright's Taliesin Fellowship, located in Spring Green, Wisconsin, young people seeking unconventional training in the visual arts—emphasizing but not limited to architecture—could receive instruction, and, perhaps more importantly, inspiration, from the master himself. Wright had been a serious photographer as a young man, and it is, therefore, understandable why he would have been pleased by Teske's desire to have the Taliesin Fellowship become more involved with camera art. Encouraged by Wright, in 1936 Teske proposed creating a suite of photographs dedicated to Taliesin, showing "its background, and seasonal moods, not to mention the ever various momentary moods." Architecture studied through photographic series became a subject to which Teske would return consistently in the years ahead.

The depression drew Teske in the same direction as many other photographers, toward the use of photography as an expression of social conscience. He explored Chicago with the idea of establishing a duality between people and buildings. He walked the streets and rode the streetcars, stalking human archetypes and the places they inhabited. The anonymous streetcar passenger seen here (fig. 1) has retreated mentally to a private world of his own making, perhaps—judging by his hollow cheeks and gaunt expression—to contemplate where his next meal will come from. Private reverie is a recurring theme in Teske's work, and here it may be traced to his origins as a social documentarian.



Figure 1. *Street Car, Chicago.*

Gelatin silver print of the 1970s from a 1938-39 negative, 24.7 x 19.7 cm (9¹¹/₁₆ x 7³/₄ in.). L.92.XM.141.10.

Teske's interest in buildings is represented by his photograph of a storefront (fig. 2), where the advertising reads in part: "Burton's photography/Tattooing/Burton's/where shooter's shoot/enough said/come in." The window is full of rows and columns of portraits of clients, while the texts are a mirror of Teske's own predilection for using photography as a tool to reconcile unrelated actualities. A picture that in 1936 was a document of a living community, fifty years later reads as a dynamic memorial to the dozens of persons, many now dead, represented by the melding in a single image of time suspended and time flowing.

In addition to Wright, three other influences on Teske at this point were Paul Strand, László Moholy-Nagy, and Berenice Abbott. Teske was looking closely at the photographs of Paul Strand, who in 1933 was the subject of a monograph devoted to fifteen years of his work. Strand's still photography shaped the 1933 film *Redes (The Wave)* and he worked with Pare Lorenz on the 1936 classic *The Plow That Broke the Plains*; both films impressed Teske enormously. Moholy-Nagy's *Time Space Modulator* was a fixture in the artist's studio at the New Bauhaus Institute of Design, where Teske assisted him in the darkroom and helped teach students. In 1939, in New York City, Teske assisted Berenice Abbott as she was completing a major body of documentary work called *Changing New York*. The influence of Moholy-Nagy and Abbott would be long-lasting: Moholy-Nagy's sense of time and flux and Abbott's sense of time suspended would be powerfully present in Teske's subsequent career.

In 1940, Teske's destiny changed dramatically when he met Paul Strand. Strand's finely printed *Mexican Portfolio* had just been published, and he was included in a show at the Museum of Modern Art. Strand's masterful platinum and gelatin silver contact prints, with their revealing shadows and perfectly balanced highlight detail, set a standard that Teske was challenged to match.

"Growing experience makes photography more richly expressive [for me]," Teske wrote to Wright after meeting Strand in New York City. In that letter, Teske asked Wright's permission to borrow back the negatives Wright had commissioned five years before, in order to reprint them for results that were "consistent with a finer feeling of emulsion as plastic pigment." With this request began a pattern of returning to old negatives so that he could reinterpret them inspired by new experience and new techniques. For example, the negative for his study of a woman standing in the middle of West Fifty-fifth Street in New York was exposed in 1939, but the definitive solarized print was not created until 1968 (fig. 3).

In 1943, Teske moved to Hollywood, where he quickly found work as a printer in the photographic stills department of Paramount Pictures. At this time he still harbored the dream of becoming an actor. Soon after arriving in Los Angeles, he connected with a client of Wright's, Aline Barnsdall, who some twenty-five years earlier had commissioned the architect to design a grand residence that she named Hollyhock House. It was located on Olive Hill, a thirty-six-acre site in the middle of Hollywood, where she wished to establish a center for the arts. By the time Teske arrived, the main house was occupied by a caretaker, and Studio Residence B, designed for occupancy by visual and performing artists, was empty and abandoned. Teske was the last artist to occupy Studio Residence B before it was demolished, and in that vacant and nearly haunted



Figure 2. Photo Studio, South State Street, Chicago, 1940.
Gelatin silver print, 17 x 11.9 cm (6 $\frac{11}{16}$ x 4 $\frac{1}{16}$ in.). L92.XM.141.1.



Figure 3. *Model with Potted Plant, New York City.*

Gelatin silver solarized print of 1968 from a 1939 negative, 23 x 18 cm (9 $\frac{1}{16}$ x 7 $\frac{1}{16}$ in.). 93.XM.5.1.

space he developed his mature style, with less emphasis on social conscience and more concern for harnessing the forces of accident and chance. He searched for relevance in the minutiae of life through intimate studies of nature and the effects of time—the bark of trees, the patterns of water-deposited stones, time-eroded wall surfaces, and the decay of abandoned appliances. His impressively crafted contact prints from four-by-five-inch negatives of the early fifties compare with Strand's in their richness and subtlety; in 1960 he was included in the exhibition *The Sense of Abstraction* at the Museum of Modern Art, along with Minor White, Harry Callahan, and Aaron Siskind.

About 1960, Teske achieved a major creative advance while enlarging a recently made negative of a friend, Marlene Stark (cover). He had accidentally discovered ways to produce startling deviations from an unaltered negative in the late 1940s; now he began to explore the extreme limits of "emulsion as plastic pigment," to use the phrase he had coined for Wright two decades before. Teske's method was an application of the principles of solarization and chemical toning that achieved luscious burnt umber tones and a very painterly surface. This dynamic technique—known to photographers for fifty years but never before pushed to its experimental limits—spurred him to turn back the clock through the agency of his negatives, as though they were arrested dreams to be mined for their current relevance to his own imagination.

Central to Teske's art after 1960 is the process of returning to negatives that were created earlier—sometimes decades earlier. For example, in *Jim Sullivan, New York City* (fig. 4), we have a print in which the reversal of light and shadow helps celebrate the beauty of the male torso and in which the artist's intervention through process underscores the dreamlike quality of his recollection of a friendship he shared thirty years before the print was made.

Through a diverse body of work made in the 1970s and 1980s, Teske has tested the precept of poets from Longfellow to Walt Whitman to Hart Crane that the "heart hath its own memory." His pictures become keepsakes of "the giver's loving thought" and are addressed not to an audience of one but rather—as all art is—to a universe of likeminded spirits who believe that some of the most valuable things life offers are invisible.

Weston Naef
Curator of Photographs

The J. Paul Getty Museum
Being and Becoming: Photographs by Edmund Teske
June 8–August 15, 1993

Cover: *Marlene Stark, Los Angeles.*

Gelatin silver duotone solarized print of 1960 from a 1959 negative, 26.6 x 21 cm (10½ x 8¼ in.).

Malibu, The J. Paul Getty Museum 93.XM.5.12.



Figure 4. *Jim Sullivan, New York City.*

Gelatin silver solarized print of the 1970s from a 1939 negative, 20 x 18.8 cm (7 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in.). 84.XM.690.10.